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1894



Sixth Annual

MAY  
MUSIC FESTIVAL

INDIANAPOLIS.

May 15-16-17





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# ANNOUNCEMENTS.

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## Festival Tickets and Sale.

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### FOR SEASON TICKETS.

MAIN FLOOR—Front part of house . . . . .	\$6.00
Rear part of house . . . . .	5.00
BALCONY—First Row . . . . .	10.00
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### SINGLE RESERVED SEATS.

#### Evening Concerts.

MAIN FLOOR—Front part of house . . . . .	\$2.00
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GALLERY . . . . .	1.00
MATINEE, all parts of the house . . . . .	1.00

The guarantor's sale of season tickets will be held Tuesday and Wednesday, May 1 and 2, from 9 A. M to 4 P. M., at the Big Four Ticket Office.

The general sale of season tickets will be Thursday, Friday and Saturday, May 3, 4 and 5, at the Big Four Ticket Office.

The sale of single seats will commence Monday morning, May 7, at same place.

Non-residents can secure seats by addressing B. C. KELSEY, Ticket Agent, No. 1 East Washington Street, Indianapolis.


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### FESTIVAL REGULATIONS.

No one will be admitted to the Music Hall after 8.00 o'clock in the evening, or 2:30 o'clock in the afternoon until some convenient place is reached in the programme, so that all should be in their seats before the performance opens.

INTERMISSION.—There will be an intermission of twenty minutes between the first and second parts, to give the audience an opportunity to promenade and meet in social intercourse. A trumpet call will announce the close of the intermission.

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 All railroads will give reduced rates from points within the State during the Festival week. Festival books will be mailed free on application.



# THE FESTIVAL OF 1894.



THE SIXTH ANNUAL MAY MUSIC FESTIVAL OF INDIANA promises to be an unusually notable series of entertainments, in that it will present a far greater coterie of famous artists, and more diversified and interesting programmes than those at any preceding Festival. These Annual Festivals are given purely as a public enterprise, for the advancement of the musical culture of the city and State, and it is the purpose of the Directors to make the Festival of each year greater and better than those before. While the financial success of such an undertaking depends upon the generous patronage of lovers of music, it is the earnest desire of the Directors to give concerts of such a high order of excellence, that an appeal for patronage can be confidently made, not merely on the ground that such an enterprise is deserving, but that its artistic merits are such as to commend it to those who are interested in high-class music, rendered by great singers and instrumentalists. The engagements made for the coming Festival are especially notable. The Directors were offered the services of every artist who is available for festival work. In making the selections, they have arranged only for the appearance of those whose musical attainments are of the highest order, several of whom have reputations in the Old World as well as the New, and in doing this they have striven to obtain only the best talent possible, no matter what the expense might be. No such an array of artists has ever appeared in Indianapolis, and probably in no other city in this country, as Emma Eames, the famous prima donna of the New York Metropolitan Grand Opera Company, whose services are in greater demand, and command a higher price, than those of any other singer in the world, with the possible exception of Adelina Patti; the trio of English artists, Mlle. Antoinette Trebelli, soprano; Mr. Ben Davies, tenor, and Mr. Watkin Mills, basso; the great contralto, Mme. Clara Poole-King; Miss Emma Juch, whose capabilities are well known here; Miss Gertrude May Stein; the accomplished baritone, Mr. Max Heinrich; the tenor, Mr. E. C. Towne; the basso, Mr. D. M. Babcock, and the following instrumentalists: Mr. Arthur Friedheim, pianist; Mr. Fritz Giese, 'celloist; Mr. Felix Winternitz, violinist, and Mr. Van Vechten Rogers, harpist. In addition to this array, a special engagement has been made of M. Henri Marteau, the young French violinist, whose phenomenal playing has excited the wonder of musicians on both sides of the Atlantic.

The Boston Festival Orchestra, which has been engaged, is an organization of fifty skilled musicians, under the conductorship of Prof. Emil Mollenhauer, who have been playing together for several years, and who have been the feature of the annual musical festivals in the New England and Eastern States.

The chorus, from long training and careful teaching, has reached such a degree of perfection that it undoubtedly excels any chorus of its size to be found in the country. Individual capability has marked the selection of every member. A skillful and widely experienced master, months of careful practice, and a constant attendance on the part of individual members have made even the great chorus of former years greater this year than ever.



# THE FESTIVAL ASSOCIATION OF 1894.

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Major Taylor . . . . .	Vice-President.
Samuel L. Look . . . . .	Treasurer.
O. R. Johnson . . . . .	Secretary.

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M. H. Spades,	E. S. R. Seguin,
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G. W. Sloan.  
Alex Jameson.  
O. S. Runnels.  
H. O. Pantzer.  
H. E. Zimmer.  
H. J. Huber.  
P. F. Bryce.  
Wm. Scott.  
Wm. Fortune.  
Ovid D. Butler.



# THE ARTISTS ENGAGED.

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F. X. ARENS       -       -       -       -       Conductor of Chorus.  
EMIL MOLLENHAUER       -       Conductor of Orchestra.

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## SOPRANOS.

MME. EMMA EAMES.       Mlle. ANTOINETTE TREBELLI.  
MISS EMMA JUCH.

## CONTRALTOS.

MME. CLARA POOLE-KING.       MISS GERTRUDE MAY STEIN.

## TENORS.

MR. BEN DAVIES.       MR. E. C. TOWNE.

## BARITONES AND BASSOS.

MR. WATKIN MILLS.       MR. MAX HEINRICH.  
MR. D. M. BABCOCK.

## INSTRUMENTALISTS.

MR. ARTHUR FRIEDHEIM, PIANO.  
MR. FELIX WINTERNITZ, VIOLIN.  
MR. FRITZ GIESE, 'CELLO.  
MR. VAN VECHTEN ROGERS, HARP,

—AND—

M. HENRI MARTEAU, VIOLIN VIRTUOSO.



# THE FESTIVAL CHORUS.

PROF. F. X. ARENS, DIRECTOR.

## FIRST SOPRANOS.

Miss Cora Abernethy.	Miss Anna Hereth.	Miss Clara Palmer.
Mrs. Henrietta Barmier.	Miss Jessie Hauk.	Miss Katie Resener.
Mrs. Geo. Benton.	Miss Clara Isensee.	Miss Clara Resener.
Mrs. Hattie W. Brand.	Mrs. O. W. Isensee.	Miss Ida Sweenie.
Miss Josephine Bremmerman.	Mrs. Henry Jameson.	Miss Louisa Schraeder.
Miss Lilian Bamberger.	Mrs. W. B. Judah.	Miss Ada Sheeley.
Miss Ida Bieler.	Miss Emma Johnston.	Miss Gertrude Solomon.
Miss Nellie Cochrane	Mrs. W. C. Lynn.	Miss Nellie Schulmeyer.
Miss Adah Connor.	Miss Maude Linn.	Mrs. Jas. R. Scott.
Mrs. Chas. Constant.	Miss Freddie Leuth.	Miss Jennie Thomson.
Mrs. F. C. Dewhurst.	Miss Florence Lanham.	Miss Ethel Treanary.
Mrs. J. C. DeVore.	Miss Cuma Messing.	Miss Josephine Vestal.
Miss Blessing Fisher.	Miss Ione Meeker.	Miss Alice Van Wie.
Mrs. L. L. Fuller.	Miss Eva Miller.	Mrs. I. N. Walker.
Miss Georgia Galvin.	Miss Selma Neubacher.	Miss Georgia Wilson.
Mrs. U. J. Hammond.	Miss Emma May Pursell.	Miss Olive Laura Wilson.

## SECOND SOPRANOS.

Mrs. R. J. Abrams.	Mrs. M. M. Fitch.	Miss Louisa Pfaflin.
Miss Belle Abrams.	Miss Ione Forster.	Miss Ada Reynolds.
Mrs. Geo. F. Branham.	Miss Mabel Fletcher.	Miss Bertha Riker.
Miss Mary Bauer.	Mrs. W. A. Guthrie.	Mrs. C. A. Rickseker.
Miss Retta Bowers.	Miss Agnes Herd.	Miss Essie Solomon.
Miss Katie Brown.	Miss Helen Hickey.	Miss Emma Smith.
Mrs. J. W. Chidester.	Miss Lillie Linn.	Miss Hattie Travis.
Miss Edith Connor.	Miss Anna McLaughlin.	Miss Bessie Thompson.
Miss Jeannette Crouse.	Miss Lillie Moore.	Miss May Van Wie.
Miss Retta Church.	Mrs. H. Mason.	Miss Maude Wells.
Mrs. W. H. Donnelly.	Miss Jennie O'Donnell.	Miss Ioma Wells.
Miss Gertrude Denny.	Miss Olga Paulina.	Miss Mary Wheeler.
Miss May Daller.	Miss Ione Prather.	

## FIRST ALTOS.

Miss Lizzie Bauer.	Miss Lizze Hartman.	Mrs. A. C. Olcott.
Miss Gussie Brown.	Miss Katie Huber.	Miss F. Pleasants.
Miss Jean Boaz.	Miss Attie M. Hudson.	Miss Jennie Raschig.
Miss Clara Brown.	Miss Edith Hatton.	Miss L. Rouse.
Miss Alice M. Bay.	Miss Alice Jennings.	Miss Josephine Rees.
Miss Lulu Brown.	Mrs. Solomon Kiser.	Miss May Read.
Miss Thomas Belcher.	Miss Belle Ketrton.	Miss Emma Schellschmidt.
Mrs. J. W. Birchfield.	Mrs. Fred'k Loomis.	Miss Amelia Schellschmidt.
Miss Blackledge.	Mrs. A. Landon.	Miss Bertha Schellschmidt.
Miss Florence Connor.	Miss Helen D. Lowes.	Miss Lucia Sickels.
Miss Minnie Clark.	Miss Lena Lovejoy.	Mrs. F. S. Sickels.
Miss Adelaide Carmen.	Miss Essie Messing.	Mrs. R. L. Talbott.



Mrs. J. B. Cronkrite.  
 Mrs. M. E. Elstun.  
 Miss Bessie Eagle.  
 Mrs. Chas. B. Foster.  
 Miss Kittie Fiel.  
 Miss Bertha Hammersley.  
 Miss Gertrude Human.

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 Mrs. E. D. Mohr.  
 Mrs. A. McQuiddy.  
 Mrs. DeWitt Ney.

Miss Catherine Vinnedge.  
 Miss Van Deinse.  
 Miss Winifried Willard.  
 Miss Christina Wenner.  
 Miss Jessie Wells.  
 Mrs. George Warren.  
 Mrs. J. F. Ward.

## SECOND ALTOS.

Mrs. Anna Baggs.  
 Mrs. A. G. Cox.  
 Miss Nancy Collier.  
 Miss Nettie Dietrich.  
 Miss Harriet R. Fox.  
 Miss Pearl Graham.  
 Miss Jessie Hood.  
 Miss Caroline B. Hendricks.  
 Mrs. Hattie E. Hecker.  
 Miss Winnie Kotteman.

Miss Jocelyn Lewis.  
 Mrs. Sam. L. Morrison.  
 Miss Francis McElwee.  
 Miss Grace McChesney.  
 Miss Emma Parr.  
 Miss Lella Parr.  
 Miss Lilian Patton.  
 Miss Anna Plummer.  
 Miss Josephine Robinson.

Mrs. C. B. Sinex.  
 Mrs. W. C. Smock.  
 Miss Bertha Schmalzigang.  
 Miss Paulina Schellschmidt.  
 Mrs. C. R. Watson.  
 Mrs. Eva Wolf.  
 Mrs. S. C. Wirt.  
 Miss Dora Wenner.  
 Miss Jessie Wirt.

## FIRST TENORS.

Bert Allen.  
 A. Beck.  
 O. F. Coulon.  
 J. W. Cheney.  
 C. D. Eberts.  
 G. W. Gadd.  
 Chas. Kingsley.

Morris Meck.  
 Martin Mann.  
 F. A. Lander.  
 C. W. J. Parker, Jr.  
 Chas. Read.  
 Andrew Smith.  
 E. S. Swift.

S. Slocum.  
 A. J. Schmidt.  
 Homer Van Wie.  
 Chas. I. Williams.  
 Lete Willard.  
 H. S. Woods.  
 B. F. Watts.

## SECOND TENORS.

J. W. Birchfield.  
 B. W. Cole.  
 William Doty.  
 J. F. Frey.  
 Joseph Joiner.  
 J. A. Kellogg.

Chas. Kryter.  
 Harry McLeland.  
 S. J. Potts.  
 Ed. L. Selvage.  
 G. H. Stilz.

Irwin A. Stiles.  
 A. W. Wilmington.  
 H. O. White.  
 William Wochoer.  
 C. P. Hollingsworth.

## FIRST BASSOS.

R. Russel Buchanan.  
 George Benton.  
 George Bradford.  
 Finley J. Bunker.  
 William Drill.  
 E. C. Elder.  
 M. C. Elstun.  
 Frank J. Fox.  
 W. M. Herriott.

Chas. Igelman.  
 William Kopp.  
 Harvey Kippel.  
 F. C. Kingsbury.  
 T. C. McElwee.  
 Mr. McQuitley.  
 Harry McNeeley.  
 DeWitt Ney.  
 Norton Ney.

Chas. W. L. Reese.  
 Arthur E. Regnas.  
 H. J. Seibold.  
 Elmer A. Smythe.  
 Blake Stone.  
 R. L. Talbott, Jr.  
 Jno. L. Tibbott.  
 F. F. Wochoer.

## SECOND BASSOS.

Wm. H. Benedict.  
 L. J. Dochez.  
 H. W. Dougherty.  
 L. B. Evans.  
 Dr. J. H. George.  
 A. Human.  
 Thom. W. Hood.  
 Edward Hecker.  
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 Edward Plummer.  
 George Palmer.

J. R. Powell.  
 Harry W. Roberts.  
 Emil Rashlacher.  
 W. C. Smock.  
 C. B. Sinex.  
 Emil Steinhilber.  
 Gustave Schmalzigang.  
 W. N. Wenner.  
 J. F. Wainwright.







**Matinee, Wednesday, May 16.**

MISS EMMA JUCH . . . . .	SOPRANO.
M'ME CLARA POOLE-KING . . . . .	CONTRALTO.
MR. V. V. ROGERS . . . . .	HARFIST.
MR. FRITZ GIESE . . . . .	VIOLONCELLIST.

- Decker Bros.' Grand Piano furnished by D. H. Baldwin & Co.



# ❖ PROGRAMME ❖

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## Wednesday Evening, May 16.

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### SOLOISTS.

M'ME EMMA EAMES . . . . . SOPRANO.  
MR. E. C. TOWNE . . . . . TENOR.  
MR. WATKIN MILLS . . . . . BARITONE.  
MR. ARTHUR FRIEDHEIM . . . . . PIANIST.

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1. Overture—"Oberon" . . . . . *Weber*
2. Aria—"O Paradise" (L'Africain) . . . . . *Meyerbeer*  
MR. TOWNE.
3. Introduction to Fifth Act "Manfred" . . . . . *Reinecke*
4. Aria—"Pleurez mes Yeux," from "Le Cid" . . . . . *Massenet*  
M'ME EAMES.
5. Serenade (Op. 12) for String Orchestra . . . . . *Herbert*  
Conducted by MR. ARENS.
6. Aria—"Honor and Arms," "Sampson" . . . . . *Handel*  
MR. MILLS.

### INTERMISSION.

7. Concerto for Piano and Orchestra, No. 1 in E flat . . . . . *Liszt*  
MR. FRIEDHEIM.
8. Symphonic Poem—"Le Rouet d'Omphale" . . . . . *Saint-Saens*
9. Trio from "Marriage of Figaro" . . . . . *Mozart*  
M'ME EAMES, MR. TOWNE AND MR. MILLS.
10. Dramatic Cantata—"Fair Ellen" . . . . . *Bruch*  
M'ME EAMES, MR. MILLS, CHORUS AND ORCHESTRA.

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Steinway Pianos are used exclusively for piano solos at the Festival, and are furnished by N. W. Bryant & Co.



# ❖ PROGRAMME ❖

Matinee, Thursday, May 17.

## SOLOISTS.

M'LE ANTOINETTE TREBELLI . . . . . SOPRANO.  
MR. ARTHUR FRIEDHEIM . . . . . PIANIST.  
MR. E. C. TOWNE . . . . . TENOR.  
MR. HENRI MARTEAU . . . . . VIOLINIST.  
MR. FRITZ GIESE . . . . . VIOLONCELLIST.

1. Overture—"Mignon" . . . . . *Thomas*
2. *a.* Intermezzo . . . . . *Bazini*  
*b.* The Mill . . . . . *Raff*

## STRING ORCHESTRA.

3. Rondo Capriccioso . . . . . *Saint-Saens*  
MR. MARTEAU.
4. Aria—"Ah Fors e Lui" (*Traviata*) . . . . . *Verdi*  
M'LE TREBELLI.
5. Piano Concerto, No. 2, in A Major . . . . . *Liszt*  
MR. FRIEDHEIM.
6. Aria—"Salve Dimora" . . . . . *Gounod*  
MR. TOWNE.
7. Violoncello Solo, First Movement Concerto . . . . . *Volkmann*  
MR. GIESE.
8. Song—"Through Sunny Spain" . . . . . *Mattei*  
M'LE TREBELLI.
9. Selected Numbers . . . . .  
M. HENRI MARTEAU.
10. Overture—"William Tell" . . . . . *Rossini*

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# ❖ PROGRAMME ❖

—WAGNER CONCERT—

## Thursday Evening, May 17.

### SOLOISTS.

MISS EMMA JUCH . . . . . SOPRANO.  
 MISS GERTRUDE MAY STEIN . . . . . CONTRALTO.  
 MR. BEN DAVIES . . . . . TENOR.  
 MR. E. C. TOWNE . . . . . TENOR.  
 MR. MAX HEINRICH . . . . . BARITONE.  
 MR. D. M. BABCOCK . . . . . BASS.

1. "Rienzi," Vorspiel . . . . . *Wagner*
2. "Flying Dutchman."
  - a. "Spinning Chorus."  
 MISS JUCH, MISS STEIN AND LADIES' CHORUS.
  - b. Duet—"Like to a Vision."  
 MISS JUCH AND MR. HEINRICH.
3. "Tannhäuser" . . . . . *Wagner*
  - a. Overture.
  - b. Romanza—"O, Thou Sublime Sweet Evening Star."  
 MR. HEINRICH.
  - c. Grand March and Chorus—"Hail, Bright Abode."

### INTERMISSION.

4. "Lohengrin" . . . . . *Wagner*
  - a. Vorspiel.
  - b. Arrival of Lohengrin.  
 MR. DAVIES AND CHORUS.
  - c. Lohengrin's Narrative.  
 MR. DAVIES.
  - d. Prayer and Finale.  
 MISS JUCH, MISS STEIN, MR. DAVIES, MR. HEINRICH  
 AND MR. BABCOCK.
  - e. Introduction to Third Act and Bridal Chorus.
5. "Die Meistersinger" . . . . . *Wagner*
  - a. Quintette.  
 MISS JUCH, MISS STEIN, MR. DAVIES, MR. TOWNE  
 AND MR. BABCOCK.
  - b. Parts of Finale.  
 MISS JUCH, MR. DAVIES, MR. HEINRICH AND CHORUS.

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Decker Bros.' Grand Piano furnished by D. H. Baldwin & Co.



## THE PRINCIPALS.

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**MR. F. X. ARENS,** the conductor of the chorus, is a gentleman who has achieved widespread fame as a conductor, not only in this country, but in Europe as well. No American citizen has won more universal or more immediate appreciation from musicians, music critics and the musical public of Europe than Mr. Arens. Through his American Composers' Concerts, abroad, he dispelled the erroneous idea prevalent in European musical circles that Americans were devoted to material interests only, that they were a people without ideal tendencies of any kind, and that particularly in musical matters they were devoid of the creative spark. While up to Mr. Arens's advent in Europe, the existence of the American composer was almost unknown abroad, he now has come to be a recognized factor in the musical world. To have paved the way for this international recognition was no easy task, and it was almost entirely due to Mr. Arens's musical attainments, enterprise and patriotism.

Mr. Arens's career has been a varied and checkered one. He secured his education, musical and otherwise, alternately working and studying, rapidly running through the various employments of country school-master, clerk in a mercantile house, college student, organist and choir-master at Milwaukee, professor of music at Canisins College, Buffalo, N. Y., student at the Royal Music schools of Munich and Dresden (which latter institution he left with the highest honors ever awarded), and conductor of the Philharmonic Orchestra, and a German male and mixed chorus at Cleveland, Ohio. After five years at the latter city, he once more returned to Europe, this time to delve more deeply in the mysteries of vocal lore, and for the purpose of studying the methods of such conductors as Hans Richter at Vienna, and Hans Von Bülow at the Berlin Philharmonic Concerts. While in Europe, Mr. Arens gave many great concerts, under his personal conductorship presenting mostly works of American composers, in which he met with great success. The critics of all the larger German cities conceded to him most remarkable ability as a conductor, and his reputation in that country soon was equal to that of the established masters. Since his return to America, Mr. Arens has had charge of some of the great musical festivals of the country, and has been specially engaged in training and conducting choruses for such entertainments. It was on account of his special attainments in this line that the Directors of the Indianapolis Music Festival Association made a determined effort to secure his services permanently for this city. The success with which he has met in training the great chorus which is to sing at the coming Festival, shows the wisdom exercised by the Directors in engaging him.

**EMIL MOLLENHAUER,** a younger member of a distinguished family of musicians, was born in New York in 1855. His precocity as a violinist, when but a boy of fifteen, attracted the attention of Theodore Thomas, who added him as first violinist to his famous orchestra. Discovering later that the lad's attainments as a pianist were little, if anything, short of his ability as a violinist, he was frequently called upon to accompany upon the piano many of the greatest artists in the world. For several years he was one of the leading violinists of the



Boston Symphony Orchestra, under Wilhelm Gericke, and later was associated with the Boston Germania Orchestra and Military Band as leader and conductor of that time-honored organization.

His success as conductor of the Boston Festival Orchestra during the past two years has been phenomenal, attracting the attention of the entire musical public. He is unquestionably destined to a great career.

**M'ME EMMA EAMES.** M'me Eames's career has been a remarkably brilliant one. She was born in Shanghai, Aug. 13, 1868, and received her early musical education from her mother, a talented amateur. She was the first to discover her daughter's remarkable vocal gifts, and when the latter was still quite young she was placed under the care of Miss Clara Munger, a teacher of Boston, who trained her voice for two years, after which, and at Miss Munger's own suggestion, M'me Eames's mother took her to Paris and placed her under the care of the famous teacher, Madame Marchesi, with whom she made rapid progress. Like other young aspirants, she found it difficult to get an engagement, but finally an opportunity was given her at the Grand Opera House, Paris. Madame Dorclee had made a lamentable failure as the heroine of Gounod's beautiful opera, "Romeo et Juliette," and M'me Eames was put in in her place in a part identified with the successful creation of the role by Adelina Patti. The following morning the Parisian press and musical public united in praise of the latest transatlantic prima donna, who, because of her rare beauty of voice, combined with perfection of method and natural dramatic instinct, had caused her debut to be regarded as the great musical event of the season. That was March 13, 1889, and from Paris she went to London, where she sang the same role at the Royal Italian Opera at Covent Garden, and further made just as great successes in the roles of Elsa, in "Lohengrin;" Mireille, in Gounod's opera of that name, and succeeded Mme. Albani as Desdemona in Verdi's opera of "Othello." At the close of the season in London M'me Eames married Julian Story, well known in the artistic world, and son of the celebrated sculptor and poet, Mr. W. W. Story. After a short honeymoon she resumed her work and came to America to sing in grand opera with the Abbey & Grau Company, with the brothers De Reszki and other celebrated artists. The season was a brilliant one, notably so for the great production of "Faust." The company sang five weeks in Chicago, eight at the Metropolitan Opera House, New York, and two in Boston.

So great was the success of the season in New York that M'me Eames was engaged for a supplementary season, during which she sang in "Romeo," "Faust," "Lohengrin" and "Cavalleria Rusticana." On the night of the closing performance she was called before the curtain eight times and was almost buried in flowers. Having to sail for Europe the next morning, she was escorted to the steamer, directly from the theater, by a band of admirers and friends. Upon M'me Eames's return to London she again appeared in grand opera there, and added two more roles to her reputation, the Countess in "Le Nozze di Figaro" and Yasodhara in De Lara's new opera, "La Luce del Asia." This season she returned to America again to sing with the great company at the Metropolitan Opera House, where she has duplicated her former triumph, her work being praised above that of either Melba or Calve. M'me Eames is not only a great singer and a natural actress, but she is a woman of remarkable personal beauty. At the expiration of her contracts here this spring she will go back to London to sing in grand opera there again, and may not return to America for several years. She possesses a soprano voice of exceptional purity and beauty, with the distinguishing characteristic that its



brilliancy rests as much on the middle as on the high register. It is fresh and powerful in tone throughout, has been admirably trained in a good school and is happily free from the prevailing vibrato.

**M. HENRI MARTEAU** was born in Reims, France, in 1874. His father was an amateur violinist and president of the Philharmonic Society of Reims, his mother a very talented pianist, pupil of Clara Schumann—hence of a musical family. When Marteau was but five years of age “Sivori” once visited the family and so charmed was the boy that he requested his mother to permit him to become an artist. The next day Sivori himself selected a little violin which he presented to young Marteau. From that very day he commenced to study with Herr Bunzl, a Swiss violin teacher, pupil of Molique, and after three years’ tuition with him, his parents took him to Paris, where he began his studies under the famous Leonard, who took a great liking to the boy. In April, 1884 (then ten years of age), he made his debut before an audience of 2,500 persons in Reims—performing with grand orchestra, Leonard’s violin concerto No. 5, and received a veritable ovation. Since that period he has performed in Paris, London, Vienna, Berlin, Dresden, with unquestioned success. On extraordinary occasions Leonard (Marteau’s teacher), permitted his young pupil to perform on an old Italian violin which Leonard prized very highly, and upon his death Marteau became possessor of this fine instrument. Gounod took a veritable interest in Marteau, selecting him to perform the violin obligato in a piece composed expressly for the Joan of Arc Centenary at Reims, in 1885, entitled “Vision de Jeanne D’Arc,” and which Gounod dedicated to Marteau.

Massenet is now writing a concerto for Marteau, and Johannes Brahms, Ambroise Thomas, Max Bruch, Hans Richter (under whose conductorship he has frequently performed in London and Vienna), take the greatest interest in his career. In the summer of 1882 Marteau obtained the first prize at the Paris Conservatory amid vociferous applause of the public, and delight of Ambroise Thomas, Jules Massenet, Theodore Dubois and other eminent musicians on the jury.

**M’LLE ANTOINETTE TREBELLI**, one of the most eminent Oratorio and Lyric Artists in England at the present day, is the daughter and only child of a world-famed contralto, Madame Trebelli and Signor Bettini, a tenor of considerable reputation in the Old World.

M’lle Antoinette Trebelli, apart from an unusually attractive presence, possesses an exceptionally rich, brilliant, and sympathetic soprano voice, of extensive compass, which has been cultivated to a high degree of perfection under the care and direction of Maestro Wartel, of Paris; but her studies in the English school of singing and the art of oratorio have had the exclusive attention of no less an authority and exponent than the great English baritone, Santley. The salient points of M’lle Trebelli’s vocalization are power and expressiveness, flexibility and charm; and she sings and speaks with equal fluency in English and French, German and Italian, even some morceaux in the Russian tongue being included in her repertoire, which, moreover, embraces every standard vocal work in musical literature, from Handel to Sullivan, from Rossini to Wagner. Although still young in her profession, M’lle Trebelli’s career has, so far, been a remarkable and exceptionally successful one. Her services are in constant request by every society and concert-giver of importance in Great Britain and Ireland; nor has her renown rested there, for thrice has she made artistic tours of Russia and Poland. Norway and Sweden



have been traversed under similar circumstances; and more recently has been concertizing throughout Holland, which makes her third professional visit to that country.

Where all has been praise, it would be difficult to make, in way of illustration, a selection from the wealth of eulogies that have been lavished upon the fair artist by the press of so many lands; and to reprint all the flattering remarks that have been passed in her favor would occupy unnecessary time and space. Suffice it, therefore, to say, in the words of a celebrated English critic, "She is a worthy descendant of one who bore a great name on the lyric stage."

**MR. BEN DAVIES.** A genuine tenor—that is, one combining purity of voice and method—is nowadays such a *rara avis* that his advent in a strange country is awaited with no little expectancy and curiosity. But Mr. Ben Davies comes to us bearing the hall-mark of approval for great and serious work done upon the stage and concert platform of Great Britain.

It was while completing his musical studies at the Royal Academy, London, that this budding artist attracted the notice of the late Carl Rosa, who, with his habitual keen judgment and forethought, enlisted the young vocalist a member of the Carl Rosa Opera Company, an organization which from the date of its foundation with the lamented Parepa Rosa as prima donna down to the present day has borne the enviable distinction of being the best English Opera Company in existence. During the term of this engagement Mr. Davies fulfilled very active duties with ever-increasing success. In compliance with earnest solicitations, he then turned his attention to concerts, but returned to the stage later to create the tenor role in Cellier's charming operetta, "Dorothy," which, represented by a company including Miss Marie Tempest and Mr. Haydn Coffin, "ran" in London for an unbroken period of almost three years. Wearied by the monotony of this long and uneventful engagement, he once more associated himself with the concert world until called upon by Sir Arthur Sullivan to undertake the title part in the memorable production of that famous composer's grand opera, "Ivanhoe," in London a few seasons since. More recently he has exercised his talents in the field of oratorio, varied, however, by a few special operatic appearances, of which the most noteworthy was his debut at the Royal Italian Opera, Covent Garden, in "Faust."

Mr. Davies is one of the few British-born artists that have received a royal command to sing at Court; he has been honored with this gracious mark of favor by her Majesty Queen Victoria no less than three times. Mr. Davies's voice is dramatic in quality, yet sweet and sympathetic withal. His singing is marked with singular fervor and intellectuality, whereby he is enabled to interpret with due sentiment whatever music he may take in hand, be it an oratorio, operatic scena, or a tender ballad. His repertoire is very comprehensive and diversified. In short, by nature and art combined, Mr. Davies stands in the front rank of living songsters.

Just before coming to America this spring, he sang in Berlin, where he made a fine impression. Last summer he was the only foreign artist brought over to this country to sing in the World's Fair concerts at Chicago.

**MR. WATKIN MILLS.** Among the many accomplished concert artists of the day in England, this eminent baritone enjoys a very conspicuous position. For several years past Mr. Mills's name has been associated with every important musical festival in the United Kingdom, which tends to prove the high estimation in which his abilities are held by connoisseurs and the public at large.



It is in oratorio, perhaps, that his talent is most apparent, as finding greater scope. His rendition, for instance, of the arduous role of the zealous prophet in Mendelssohn's "Elijah" is recognized as a very remarkable performance, and bears comparison with that of Mr. Santley and the few other illustrious artists with whom the part has hitherto been identified. Mr. Mills's reputation, however, is not limited to this particular work; he delineates with equal success the baritone music of all the accepted compositions of Handel, Bach, Mendelssohn, Haydn, Berlioz, down to Gounod and Sullivan. In fact, his Lucifer in the last-mentioned composer's "Golden Legend" is a great achievement. His early training in Italy qualifies Mr. Mills for an operatic career; but, the concert platform being more congenial to his tastes, he has refused from time to time several flattering offers made to him by impresarios to go upon the stage. He is furthermore familiar with the musical creations of Wagner, and has had the satisfaction of singing several of the most important excerpts in London, under the conductorship of the famous Dr. Hans Richter.

Mr. Mills's voice is sonorous, rich, and of an extensive register, enabling him thereby to produce with equal ease and effect the deep, organ-like tones in the "Creation" and the clarion notes of Elijah. In appearance he is a typical Englishman, tall, vigorous and erect.

## MISS EMMA JUCH

was born in Vienna, Austria, July 4th, just at the end of the Civil War. Her career as a singer began in London, under the direction of Col. Mapleson. This able impresario introduced Miss Juch to the American public in the Academy of Music, New York, when she was but seventeen years of age. Her lyric triumphs, both of the concert and operatic stage, are so recent and so pronounced that the name of the accomplished singer is familiar in almost every household, not only in the United States, but also throughout Canada and Mexico. Her name has been associated with all the high-class musical work in America of the past few years, and her brave and self-sacrificing endeavors to place grand English opera upon a permanent footing are of too recent date to require enumeration in this brief notice. Suffice it that three seasons of splendid artistic work crowned the efforts of the "Juch Grand Opera Co." The Emma Juch nights were invariably crowded to the doors. She sang in the following rolls during the three seasons: "Carmen" in Carmen, "Marguerite" in Faust, "Juliette" in Romeo and Juliet, "Elizabeth" in Tannhäuser, "Elsa" in Lohengrin, "Senta" in The Dutchman, "Sieglinde" in The Walküre, "Mignon" in Mignon, "Gildo" in Rigoletto, "Violetta" in Traviata, "Maritana" in Maritana, "Arline" in Bohemian Girl, "Valentine" in Huguenots, "Agathe" in Der Freischütz, "Santuzza" in Cavalleria Rusticana, and others.

These works were all produced with faultless miseenscene, criticised personally by the conscientious prima donna. An interesting chapter could be told by this charming singer concerning her reception in Mexico.

Miss Juch announces positively that she has accepted foreign engagements, beginning in London next June, and as great as the pecuniary inducements are to remain in what she calls "My own, my native land," she will not be heard in America for at least two years after next June.

Miss Juch's wondrous gift of voice is supplemented by a distinctness of enunciation that causes her singing to give double pleasure for her audiences. It matters not whether she be singing in Italian, German, Spanish or English, this same admirable quality prevails. In this as in other respects Miss Juch is the perfect model for all girls who seek lyric honors.



**MR. ARTHUR FRIEDHEIM** was born of German parentage in St. Petersburg, October 26, 1859. His musical studies were begun in his eighth year, and his progress was so rapid that he was enabled to make his artistic debut before the St. Petersburg public in the following year by playing Field's A minor concerto. He created a still greater sensation, however, after another twelve months had elapsed, with his performance of Weber's difficult piano concerto. Despite these successes, the youth was then submitted to a thorough university education, and in 1877 passed his academical examination with great honors. From this time Friedheim's artistic wanderings began, and fulfilling a long-cherished desire, he, with his mother, first paid a visit to that master of masters, Franz Liszt. Then he went to Dresden, continuing in the composition of an opera begun at St. Petersburg, entitled "The Last Days of Pompeii." In order to acquire the necessary routine, he accepted a position as conductor of operas for several years, when an irresistible force once more led his steps toward Weimar, where, after he had produced the most favorable impression by the performance of his own piano concerto, with Liszt at a second piano, he took up his permanent abode with the master, accompanying him to Rome and Naples. Meantime Mr. Friedheim concertized in Cairo, Alexandria and Paris, also visiting London in 1882. At the request of Camille Saint-Saëns fragments of his works were produced during his stay in Paris. Mr. Friedheim next went to Vienna, where his concerts met with brilliant success, and later on to Northern Germany, where his renown as a great pianist became firmly established. He enjoyed positive triumphs in Berlin, Leipsic and Carlsruhe. Mr. Friedheim's phenomenal technique, his gigantic tone, beautiful touch, marvelous certainty, unequalled force and endurance, his broad expression and that rare gift, a grand style, are the qualities that have universally received enthusiastic praise. In later years Mr. Arthur Friedheim has traveled extensively and more particularly in 1884 to 1886 in Germany. In 1887 he conducted a series of concerts in Leipsic; in 1888 he revisited London; in 1889 he made a tour through Russia and Poland; a second tour through Russia was made in 1890, including Bohemia, Austria and Galicia, while in 1891 he played numerous engagements in Germany and also in London, whence he came to this country.

**M'ME CLARA POOLE-KING**, one of the contraltos of the Festival, has received so many encomiums from the press everywhere that it is difficult to quote from the many lavish notices she has received without according what might seem fulsome flattery. She has been chosen because of her especial fitness to render the parts assigned her in the heavier work on the programme. She has a rich, strong voice, graceful stage presence and intensity of feeling, which strongly marks all her singing. M'me Poole-King sang at the May Festival here three years ago, and was most enthusiastically received. She is one of the few great contraltos of the day, and she was re-engaged for the coming festival because of the strong demand among local musicians for her, as well as for her remarkable vocal attainments. She is an American singer, who has had many offers to go into grand opera, but has preferred to remain in concert and festival work. For three years past she has been the principal contralto in the Eastern festivals, and has appeared in nearly all the important concerts in New York City.

**MR. E. C. TOWNE.** This artist, though unknown in this part of the country, comes to us with the highest recommendation from New York, where his work has made him well known. Following are some editorial expressions regarding his singing:



Mr. Towne is a new comer, but it will be strange if the fine quality of his voice is not heard again before long.—*New York Tribune*.

Mr. Towne is the possessor of a high tenor voice, and sang his part with fine dramatic effect.—*New York Staats Zeitung*.

Mr. E. C. Towne, the tenor, made his first appearance before a New York audience. He is the possessor of a fine tenor voice of considerable dramatic power, and sang his part with fine musical feeling.—*New York World*.

Mr. Towne, the tenor of last evening, has a phenomenal voice, as well as an excellent method.—*Baltimore American*.

Mr. E. C. Towne, who is highly esteemed in this city for his high musical abilities, sang the aria "Re del Cielo" from the "Il Profeta" artistically. He has a wide breadth of tone, and a remarkable control over the higher notes, which involuntarily inspires his hearers with confidence.—*Providence Journal*.

**MR. MAX HEINRICH**, the bass-baritone, was born in Chemnitz, Saxony, in 1853, and after finishing his studies in Dresden, came to this country in 1873. After living a number of years in Alabama he went, in 1878, to New York, and from that time his success as an oratorio and concert singer has continually increased, until he is now, without doubt, the greatest English speaking oratorio singer. In 1889 he removed to London, England, where his great talents were immediately recognized by so great a master as Dr. Hans Richter. He finally received a most flattering call as Professor of the higher branches of singing to the Royal Academy of Music, which title he holds to this day. But not alone is Mr. Heinrich a splendid oratorio singer, he also is a remarkably fine pianist, and his song recitals, in which he is assisted by his wife, are absolutely unapproached by anyone who has attempted this same line of work. His memory is prodigious, he having sung and played, absolutely without notes, last season, no less than nine different programmes, each of which contained some thirty songs and duets, which taxed his memory to something like two hundred and fifty songs with their accompaniments.

In February last he made the grand tour with the Boston Symphony Orchestra, the only male singer, by the way, engaged during the whole season, and his success was marvelous, he being recalled in New York after singing first "The Omnipotence" by Schubert, and "Wotan's Farewell" and "Magic Fire Scene," not less than six times.

**MISS GERTRUDE MAY STEIN** is an American, born in Albany. She studied in her native city and her musical nature quickly brought her to the front. With a prepossessing appearance she combines a remarkably mellow, soft mezzo soprano voice. Only last year she came to New York, when at once she appeared in the Damrosch and Seidl concerts, with remarkable success. She had a brilliant engagement offered her by the Lillian Russell management which, however, she did not accept, on account of her more congenial and highly remunerative concert work. She sang all the leading contralto roles, including Ortrud, in the Juch Grand English Opera Company, and with marked success.

**MR. FRITZ GIESE** is one of the famous violoncellists of the day. Born in Holland in 1859, he began the study of the 'cello at the early age of four years. He was solo 'cellist of the Gothenburg Symphony Orchestra of Sweden while yet a boy. Later he made a triumphal tour of Northern Europe and was the recipient of many courtesies and costly gifts from the crowned heads and nobility. The king of the Netherlands appointed him solo 'cellist to his majesty and presented him with a magnificent Stradivarius violoncello. Since Mr. Giese has been in America he has filled prominent engagements with the leading musical organizations of the country, including the Damrosch, Thomas and Boston Symphony Orchestras.

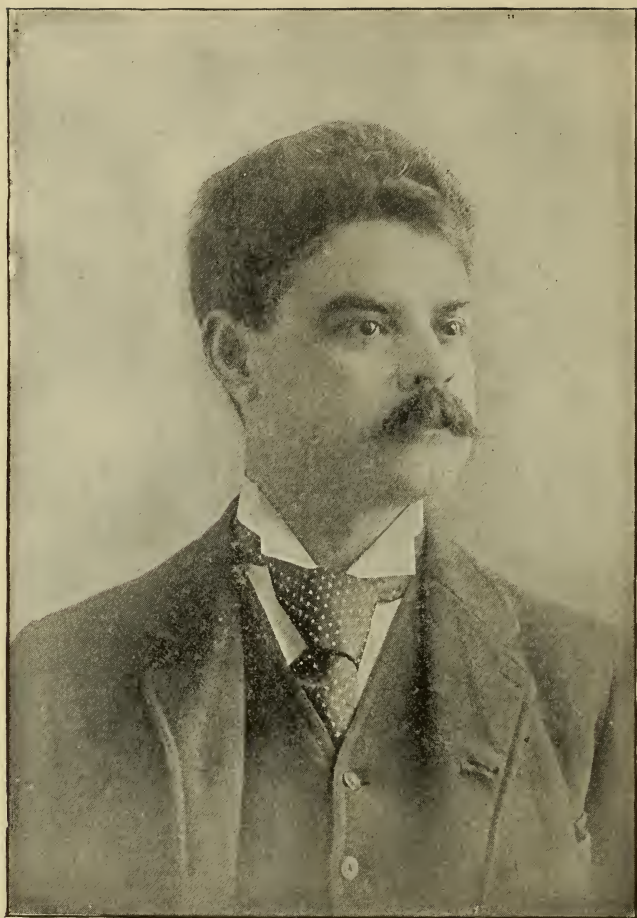
**MR. D. M. BABCOCK** is one of the famous basso singers of the East, where he has appeared at the leading concerts and festivals. His voice is a rich, deep basso, under excellent control and carefully trained. He was especially engaged for the part of the King in "Lohengrin."





MR. F. X. ARENS.





EMIL MOLLENHAUER.





M'ME EMMA EAMES.





M. HENRI MARTEAU.





M'LE ANTOINETTE TREBELLI.





MR. BEN DAVIES.





MR. WATKIN MILLS.





MISS EMMA JUCH.





M'ME CLARA POOLE-KING.





MR. MAX HEINRICH.





MISS GERTRUDE MAY STEIN.





MR. E. C. TOWNE.





MR. FRITZ GIESE.





MR. ARTHUR FRIEDHEIM.



MR. D. M. BABCOCK.





GEO. W. STEWART.



# COMPOSERS AND WORKS.

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## Mendelssohn—St. Paul, Etc.

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### FIRST NIGHT.

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The story of St. Paul in which the argument of this oratorio rests, comes to us from the New Testament. The persecuted Christians from Jerusalem beg for power to resist the fury of the heathens. They are accused of blasphemy, Stephen is stoned to death in the presence of many people, among whom is Saul, who resolves to take an active part in the persecution; but, while journeying to Damascus for that purpose, a sudden light breaks around him, and he is stricken blind and a voice from Heaven calls upon him to proclaim the glory of God. Filled with contrition and arrived at Damascus, he prays in bitter repentance until the arrival of Anannias, who comes to him from the Lord, restores his sight and confers upon him the divine commission to preach the gospel. Converted and baptized, Saul takes the name of Paul and goes abroad to spread the knowledge of Christianity in company with Barnabas. The festival program includes only the first part of the oratorio. The experience and history abroad of Paul and Barnabas are continued in the second part of the oratorio.

Mendelssohn began work on this oratorio in Düsseldorf, and finished it at Leipsic during the same winter. It was first given on Whitsunday, May 22, 1836. Contemporary witnesses say the success of the piece was decidedly brilliant. After the first representation it was found to be too long, and consequently many numbers were erased and a great many minor changes were made. The next notable production of St. Paul occurred at Leipsic, under Mendelssohn's personal direction.

The participation of St. Paul in the martyrdom of Stephen is purposely kept somewhat in the background. The main thought which runs through the whole work is high and grand: It is the glorification of Christianity with its humility and joy, and in strong contrast with all self-righteousness—the light eternal—the love divine—the victory of the gospel. The central point of the oratorio is the conversion of St. Paul.

A peculiar and at the same time beautiful feature of the oratorio, is given by the chorals which are always so suitably introduced as to add solemnity and grace to the work. These are perfect pieces of harmony, subduing and soothing. It is impossible to overrate the skill with which the words of the oratorio (words taken only from the Bible), have been united with a round, full, historical painting. It is granted that the chief attractions of the oratorio lie in the choruses and chorals, yet there is no lack of merit in the solos, and the recitatives are beautiful and distinct.

Felix Mendelssohn Bartholdi, the composer of St. Paul, the son of a banker and the grandson of an eminent philosopher, was born in Hamburg, February 3, 1809. His mother's maiden name was Bartholdi. His life and works have been so much written about and are so familiar to the festival patrons, that even a short sketch of them will not herein be attempted.



## **Nicolai—Merry Wives of Windsor.**

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### **FIRST MATINEE.**

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Carl Otto Ehrenfried Nicolai was born at Königsberg on June 9, 1810, and died in Berlin on May 11, 1849. His father was a singing teacher, and it was from him that he got his first instruction on the pianoforte. His childhood and boyhood were unhappy, and he ran away from home at the age of sixteen, going to Stargard, where Justizrath Adler befriended him, helped him in his studies, and in 1827 sent him to Berlin. Here he studied composition under Bernard Klein and Karl Friedrich Zelter, Mendelssohn's teacher. In 1833 the Chevalier Bunsen sent him to Rome as organist to the chapel of the Prussian embassy; here he studied under Giuseppe Baini, paying special attention to the works of the great Italian contrapuntists of the Palestrina period. Near the end of 1837 he went to Vienna, where he was appointed Kapellmeister and singing master at the Hof-Oper. In October, 1838, he returned to Rome, and began his career as an opera composer, bringing out several operas in various Italian cities with flattering success. In 1841 he again went to Vienna to accept the position of first Kapellmeister at the Hof-Oper, which post he held up to Easter, 1847, having produced two operas while in office. In 1842 he founded the Philharmonic Concerts in Vienna. A mass, dedicated to Friedrich Wilhelm IV, of Prussia, in 1843, and a festival overture on "Ein' feste Burg," written for the Jubilee of the Königsberg University in 1844, got him a call to Berlin as director of the Domchor, which had recently been founded by Mendelssohn, and Kapellmeister at the Hof-Oper. Here he finished his most successful opera, "Die Lustigen Weiber von Windsor," in three acts, the text by Mosenthal after Shakspere, which was brought out on March 9, 1849, two months before he died of apoplexy. The overture to "The Merry Wives of Windsor" is one of the very few German light-comedy overtures that can hold their own with the lighter overtures of Auber, Hérold, and Rossini. It has the true comic opera touch, and, as a piece of workmanship, is far more elaborate than theirs. The lighter Mozart overtures, again, belong in an entirely different class.

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## **Max Bruch—Fair Ellen, Etc.**

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### **SECOND NIGHT.**

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Max Bruch, the composer of "Fair Ellen," was born in Cologne in 1838. He received his first musical instruction from his mother, a favorite soprano singer in the Rhenish music festivals. At the age of eleven he became a pupil of K. Breidenstein, and already tried his hand at composition in the larger forms; at fourteen he wrote a symphony which was publicly performed in his native city. He gained the Mozart scholarship at Frankfurt-on-the-Main in 1852, and was for four years a special pupil of Ferdinand Hiller in theory and composition. After a short residence in Leipzig he returned to Cologne, where he remained until 1861, devoting his time to teaching music and composition. After the death of his father (1861) he visited many of the German musical centers, studying for short periods in Berlin, Leipzig, Vienna, Dresden and Munich, finally stopping at Manheim, where he brought out his "Lorelei" and wrote (1862-4) his "Frithjof Saga," "Roman song of Triumph,"



"Flight of the Holy Family," and other choral works. In 1865-7 he was musical director at Coblenz; in 1867-70 court Kapellmeister in Sonderhausen, during which time he wrote his first violin concerto, two symphonies, etc. His opera "Hermione" was brought out in 1872 in Berlin, where he spent a couple of years. To this period belongs his "Odysseus." His more recent choral works, "Arminius" and the "Song of the Bell," were composed during his residence at Bonn (1873-8). After visiting England, where he brought out several of his works, he succeeded Stockhausen (1878) in the directorship of Stern's famous Choral Society in Berlin, and in 1880 he succeeded Benedict as director of the Liverpool Philharmonic Society. In 1885 he composed the cantata, "Achilleus," which has been performed in this country but two or three times. It is not so interesting as the "Arminius."

Bruch holds deservedly high rank among his contemporaries, and in his peculiar sphere of large choral compositions is probably unsurpassed by any writer of the present day.

#### FAIR ELLEN.

Prominent among his choral works is "Fair Ellen, or the Relief of Lucknow," which received its first representation in this country at the Worcester Festival of 1883.

The heroic defense of Lucknow by its British garrison in 1857, during the Sepoy rebellion, is one of the most memorable events in the English administration of India. The world is familiar with the story of the disaffection of the native troops, the failure of Sir Henry Lawrence, who was in command, to overcome the mutiny, the stubborn defense which the brave little garrison made against the repeated assaults of the native troops, their temporary assistance from Outram and Havelock, who cut their way into the city, and the final relief which was brought to them by Sir Colin Campbell. Of all the stirring incidents of the siege, however not one has made such a strong impression as the fanciful story of the Scotch girl who heard the slogan of the MacGregeors far away, and knew the Highlanders were coming to their rescue. It is this incident which Bruch has used as the theme of his cantata. The story is identical with the one so often told in prose and poetry, but the *dramatis personæ* differ. Instead of General Lawrence we have Lord Edward, and instead of familiar Jesse Brown we have "Fair Ellen." The work opens with an orchestral prelude of eight measures, introducing a baritone solo, "May God in His Mercy be Good to Us Now," in the expressive key of E minor, in which Lord Edward bemoans the beleaguered city. This is followed by a chorus of soldiers, citizens and their households, in which the gallant veterans of Lord Edward, though sad and dispirited are not utterly despondent. Fair Ellen, ever hopeful, fancies that she hears sounds of "The Campbells are Coming," and encourages them to be patient, for relief is nigh at hand. Her song is intensified by the faint sounds of the orchestra, in which the drum and pibroch are distinctly heard. Lord Edward, less keen of perception, thinks the maiden "sore distraught." The sad and gloomy condition of the royal hearts in Lucknow's stronghold is vividly depicted in the following chorus, when "nearer and nearer the last hour came."

#### Saint-Saens—Symphonic Poem, "Rouet d' Omphale."

Charles Camille Saint-Saens was born in Paris, October 9, 1835. He began his musical studies at the early age of three; at the age of seven he took of Stambati on the piano, and in composition of Maleden. When twelve years old he was a student in the Conservatory in Halevy's class; he studied the organ under Benoit, and took two prizes, although he failed twice in his competition for the Prix de



Rome. In 1851 he was an excellent pianist and it was in this year that his first symphony was performed, meeting with quite a degree of success. When eighteen, he was appointed organist of the Church of St. Mary, and at twenty-three he succeeded Wely as the organist of the celebrated Madeleine. This position he resigned in favor of Dubois, after filling it with honor for nineteen years.

He then began his travels as pianist, meeting with a high degree of success; even the hypercritical Bulow writing of him in the warmest terms. In 1867, although there were one hundred and four cantatas in competition, his "Les Noces de Promethee" took the prize for the opening work of the Paris Exposition. He has been prolific as a writer—"Samson et Dalila," "The Deluge," "Henry VIII," "The 19th Psalm," four symphonies, four pianoforte concertos, of which the G minor is particularly celebrated, four symphonic poems, "Phaeton," "Danse Macabre," "Le Jeunesse d'Hercules," and the one given to-day. He has also written a Mass, a Requiem Mass, an "Oratorio de Noel," and many smaller pieces. He is given the credit of being more learned than any of his contemporaries, and his works show that his descriptive powers are very strong, and that he is a master of counterpoint and thematic treatment.

### **E. A. MacDowell—Suite Op. 42.**

Nothing could better testify to the high esteem in which this young American's work and genius is held in Europe than the following criticism which appeared in the *Leipzig Tagblatt* the day after the American Concert under the direction of Mr. Arens: "MacDowell's 'In a Haunted Forest' is a beautiful musical fairy tale, of masterly characteristic instrumentation and fine sense of nature's phenomena. He leads us into the dreary wilderness of a dark forest; strange and weird are the noises heard with boughs of the tall trees; the half-decayed trunks of fallen monarchs of the forest gleam in phosphorescent light and seem like demons with big staring eyes, and the rocks, how awfully strange they are formed! Petrified human bodies, which, even this very moment seem to live and to breathe. Verily, they move toward us with threatening gestures. . . . It is a masterpiece, this—fairy tales in tones, out of which the pretty song of the shepherdess leads us again into the warm open day. The fantastic dance of the "Forest Sprites" is particularly interesting through the brilliant instrumentation (which fairly conjures the bluish flames of the Will-o'-the-Wisp), as well as through the piquancy of its rhythms. All the nymphs and sprites of woodland, dell and water are holding high revel, until at the break of dawn a hurried fluttering of garments, a hushed whisper of farewell . . . and the dancers have disappeared like veritable ghosts."

### **Weber—Overture, "Oberon."**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the Dark Blue Waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject,—the theme of Huon's song "From Boyhood Trained,"—which is supplemented



by a passage from the great scene for soprano, "Ocean, Thou Mighty Monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

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## **Liszt—Concerto No. 2, in A Major.**

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### **SECOND MATINEE.**

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This concerto, in A major, is a product of Liszt's best period. In it, the composer deliberately breaks away from the established concerto form, even to a greater extent than in his first concerto. Whatever might be said by followers of the more conservative school, this composition will always remain a masterpiece, and an interesting type of Liszt's individuality as a musical genius, and of that school of pianoforte music of which he was the creator. It also affords a thorough insight into his rare and brilliant skill as a master of orchestral resources.

Its themes are fine and poetical in character on the one hand, and impressively rythmical and dignified on the other. These are developed with logical clearness and with refined spirituality of sentiment, and, though treated in free form, in which thematical development becomes of primary importance, are linked together with masterly power into a homogeneous whole of the profoundest interest and without a trace of conventionality. The concerto progresses uninterruptedly. The *tempi* change frequently, but the original themes constantly re-appear under different aspects and ever in some new shape—now peaceful, now heroic, now with passionate fire, now with soulful tenderness, and intermingled with that brilliant and graceful *floritura* and cadenza work which so distinctly and characteristically mark the compositions of Liszt.—*Carl Baermann.*

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## **Richard Wagner.**

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### **WAGNER PROGRAMME. THIRD NIGHT.**

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Richard Wagner was born May 22, 1813, at Leipsic, and died February 13, 1883, in Venice. When in his eleventh year, he sketched a plan of a tragedy; it was not until later, however, that he received instruction in music. Beethoven's music to "Egmont," which he heard at Leipsic, excited his enthusiasm in music to such a degree that he began to compose. The year 1839 saw him in reduced circumstances; meanwhile he completed "Rienzi," and in 1842 succeeded in having it produced in Dresden, where it met with such success that he was appointed Royal Kapellmeister.



In 1845 he conducted the first performance of "Tannhäuser," and wrote "Lohengrin." Wagner's epoch-making position, in the history of operatic art, rests principally on the fact of teaching music simply as the exponent and interpreter of the feelings and situations indicated in the libretto. He endeavors to promote dramatic unity by the principle of "Leitmotiv," according to which each person and each important moment in the action has its own consistently re-appearing musical equivalent.

Lohengrin, fourth of the accepted operas of Wagner's early works, followed "Tannhäuser" after a brief interval, though five years elapsed from the date of the first performance of the latter before the public heard the new opera, which was given for the first time at Weimar, August 28, 1850. At this period of his life, Wagner had become so dissatisfied with the artistic life of the time, that he concluded a reform in the theatric affairs could only be attained through a general political convulsion; and he accordingly took part in the Revolution of May, 1849, and was, in consequence, obliged to leave the country as a fugitive. For two years and five months after its completion, "Lohengrin" remained unknown to the world, when Wagner's eye fell on the "forgotten" manuscript. His previous scores had been so often returned to him, sometimes unopened, that he had almost lost hope that the world would ever understand his new language.

Writing to Liszt from Paris in April, 1850, Wagner said: "Dear Friend—I have just been looking through the score of my Lohengrin. I very seldom read my own works. An immense desire has sprung up in me to have this work performed. I address this wish to your heart. Perform my Lohengrin. You are the only one to whom I could address this prayer; to none but you I should intrust the creation of this opera; to you I give it with perfect and joyous confidence. Perform Lohengrin, and let its existence be your work."

The published Wagner-Liszt correspondence shows how ardently and lovingly and successfully Liszt labored for his friend, both with his pen and baton.

#### THE OVERTURE TO RIENZI.

"Rienzi, der Letzte der Tribunen" (Rienzi, the Last of the Tribunes) was Wagner's third opera. It was the first of his dramatic works that made a lasting name for itself on the stage; his first opera, "Die Feen," never having been given until some years after his death, and the second, "Das Liebesverbot," coming only to one disastrous performance shortly after it was written. The libretto of "Rienzi" was taken by Wagner from Bulwer's novel of the same title. Wagner first read the novel in Dresden in 1837, and, struck with its dramatic character, began his sketch of the libretto in Riga in the autumn of the same year. He finished it in the course of the following summer, and began composing the music in the autumn of 1838. He was at that time Kapellmeister at Holtei's theatre in Riga; but, from the beginning, he intended "Rienzi" for a far more famous stage,—namely, the Académie de Musique in Paris. He finished the music of the first two acts in Riga and Mittau, and then set out for Paris, where he completed the score. He did not, however, succeed in having it accepted by any of the Paris lyric theatres; but the opera was bought out in Dresden with such success that Wagner was appointed Hof-Kapellmeister there, with a salary of 1,500 thalers (about \$1,125).

The overture is built upon themes taken from the opera, but, like most of Weber's overtures, is by no means to be regarded as a "pot-pourri" overture. Its style, as well as that of the whole opera, has little or nothing in common with Wagner's later manner. In writing "Rienzi," he had nothing more in view than to write an opera for the Paris Académie de Musique in the style that was then



recognized there, a style borrowed from Spontini, Halévy, and Meyerbeer. It is only in the cut of some of the melodies that we find premonitory symptoms of the Wagner that was to be.

The overture is very heavily scored for full modern opera orchestra, albeit without any unusual instruments; the instrumentation being of the general character of that of Spontini and Meyerbeer, "only more so." Indeed, throughout the opera a distinct purpose is noticeable on Wagner's part to outbid all the characteristic effects of the French grand opera school. Except for the peculiar melodic character of Rienzi's prayer (in the slow introduction), the overture is in nowise characteristic of Wagner as we know him in his later works. It is a brilliant and rather noisy opera overture of the then French school.

#### THE FLYING DUTCHMAN.

The opera of "The Flying Dutchman" was first produced at the Hof-Oper in Dresden, January 2, 1843, under Wagner's own direction. Wagner had shown sketches for it to Léon Pillet, director of the Académie de Musique in Paris in 1840. But Pillet, after showing some inclination to accept the work, became more and more lukewarm about it, until Wagner, in desperation, agreed to cede his rights to the plot to him for five hundred francs (\$100). Pillet subsequently had a French libretto prepared by MM. Feucher and Revoil, which was set to music by Pierre Louis Philippe Dietsch, then chorus-master at the Opera. The result was the opera "Le Vaisseau-Fantôme," which was brought out at the Académie de Musique on November 9, 1842, made a fiasco. Wagner carried out his original plan, finished his text in German, and set it to music according to his own ideas, bringing it out in Dresden, as above related. After the first performances in Dresden, which were hardly as successful with the public and press as those of "Rienzi" had been shortly before, Wagner remodelled the *coda* of the overture, extending it much beyond its original proportions, and leaving it in the shape in which we now know it.

#### TANNHAUSER.

This, for a long time the most popular of all of Wagner's orchestral compositions, is now to be regarded as a concert overture rather than as the prelude to the opera of "Tannhäuser." When Wagner remodeled the first two scenes of Act I for the performances at the Académie de Musique in Paris in 1861, he found that the form of the overture no longer satisfied him. He had developed his theories of the music-drama during his exile at Zürich (some time after the opera of "Tannhäuser" was written); and the overture, in its original shape, did not tally with these theories. The glowing peroration made it too much of a complete composition in itself instead of the merely suggestive prelude to a dramatic action which he now desired. Another consideration, too, may have had some weight with him: the last return of the Pilgrims' Chant, in E major, with its whirling accompaniment on the violins, was so immensely brilliant in its effectiveness that it might well make this same chant seem tame and ineffective by comparison, as it appears in E flat, and with a less tumultuous accompaniment, in the third act of the opera itself. So he cut this glowing return of the Pilgrims' Chant from his overture, connecting the Venus Mountain music of the middle of the piece immediately with the new Bacchanale he had written for the first theme of the opera. He was so well satisfied with the changes he had made for the Paris performances that he declared the Paris "version" of "Tannhäuser" the only authentic one, so that the overture in its original shape lapsed henceforth from the theater to the concert-room, where it still remains in the repertory of all fine orchestras. Looking upon it as an independent com-



position, a sort of symphonic poem in itself, and no longer as a prelude to the opera, Wagner wrote an explanatory, descriptive programme to it, such as has been written to more than one purely orchestral composition.

Perhaps no single melody of Wagner's has been sung oftener or achieved more universal popularity than the Romance to the Evening Star. In its tenderness it is a perfect reflex of the moral character of the singer—a Knight whose love for Elizabeth was so pure and great that it rose superior to jealousy of Tannhäuser, to whom at the last he points out the way of salvation. To appreciate the Romance fully the dramatic situation in which it is introduced should be recalled. Elizabeth, not finding Tannhäuser among the returning pilgrims, pours out her soul in a final agonized prayer for his pardon, and slowly ascends the slope of the hill crowned by the castle, the seal of death upon her. Faithful Wolfram, whose escort she had sadly declined, watches her retreating form until darkness has fallen on the scene, and the evening star shines out from above the Wartburg. Then he takes his harp and apostrophizes the star which points her through the valley of the shadow of death to "fields of light that know no morrow." It is thus that Wagner introduces his admired romance, and the circumstances account for the tenderness of its melody, and the harp arpeggios which buoy it up. The septet is the scene of recognition between the Landgrave, his minstrel Knight and Tannhäuser just returned from his long sojourn with Venus.

#### LOHENGRIN.

The hero of this opera is a Knight of the Holy Grail, one of those celestial warriors who went out from the Castle of the Grail on Monsalvat to succor the weak and oppressed. Wagner has himself indicated that it was the vision of the Grail to which he sought to give musical expression in the prelude. Its melodic material is the so-called "Grail motive." "Our inner eye," says Dr. Hueffer, following the suggestions of the composer, "discovers a group of angels descending from the height of heaven, and carrying in their midst the holy vessel. Sweetest harmonies float around them, gradually increasing in warmth and variety, till at last with the fortissimo of the full orchestra, the sacred mystery in all its overpowering splendor, is revealed to our enchanted eyes. After this climax of religious ecstasy, the harmonious waves begin to recede, and, with their ebbing motion, the angels gradually, as they had come, returned to their celestial abode."

Elsa of Brabant having been wickedly accused of slaying her brother (who had, in fact, been transformed and hidden away by the sorcerous acts of her accuser), Ortrud, is obliged to submit the issue to trial by combat. When asked by the king to proclaim her champion, she relates a dream in which a knight in shining armor had appeared to her. He shall be her champion. In answer to her agonized prayer Lohengrin appears, does battle with Telramund, husband of Ortrud, overthrows him and thus vindicates Elsa's purity and innocence. A decree of banishment is pronounced against Telramund; but Ortrud undertakes to save his fortunes by instilling suspicion and doubt in the mind of Elsa, so as to provoke her to ask the question of Lohengrin concerning his origin, which the laws of the Grail Knight-hood forbade. She does this after winning the compassion of Elsa in the duet of the second act. In listening to the music in this duet it is well to remember, as a key to a portion of Ortrud's part, what Wagner has said of this character: "In history there are no more cruel phenomena than political women. It is not, therefore, jealousy of Elsa perhaps for the sake of Frederick which inspires Ortrud, but her whole passion is revealed only in the scene of the second act where, after Elsa's disappearance from the balcony, she rises from the steps of the minster and invokes



her old, long-forgotten gods. She is a reactionary person, who thinks only of the old and hates everything new in the most ferocious meaning of the word; she would exterminate the world and nature to give new life to her decayed gods." Ortrud is a Frisian sorceress.

In the music of Elsa's recital of her dream, three features ought to be noted, viz.: the prevalence of the soft tones of the wood-wind instruments in the accompaniment to Elsa's words, the halo of sound which comes from the divided violins in the melody out of which the prelude is constructed (the music of the Grail) and the bright, militant incisive melody of the trumpet which proclaims the character of Lohengrin.

#### PRIZE SONG FROM "DIE MEISTERSINGER."

Walter, the Knight, who seeks to become a mastersinger in order to win the hand of Eva, Pogner's daughter, who has been offered as a prize in the coming song trial of mastersingers, sings three prize-songs in the course of the opera of "Die Meistersinger." The first, the lovely "By Silent Hearth," occurs in the first act, and is sung in the candidate's chair before the assembled guild of mastersingers, with Beckmesser as "marker." Sachs alone sees beauty in the new melody, but the others, led by Beckmesser, who shows his slate covered with crosses, indicating many violations of the code by which all mastersinger tunes were measured, reject him. The second prize-song, containing the germ of the third, is the melody Walter sings when relating his dream to Sachs; this Sachs jots down and elaborates. Beckmesser steals the paper from Sach's table, and on the morrow, at the song trial, attempts to sing Sach's song. Failing ignominiously (the scene in the opera is deliciously comical) he lays the blame upon Sachs, whose song he says it is. Sachs says the song needs to be correctly sung; Walter being conveniently near, takes Beckmesser's place, and the real prize-song of "Die Meistersinger," the beautiful conception heard to-day, is born.





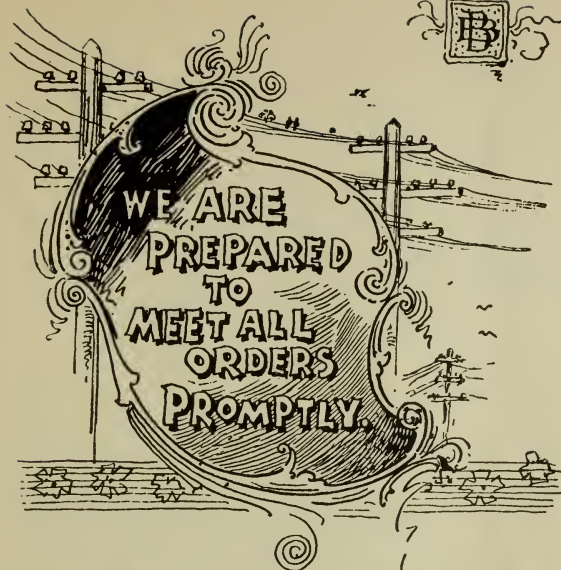


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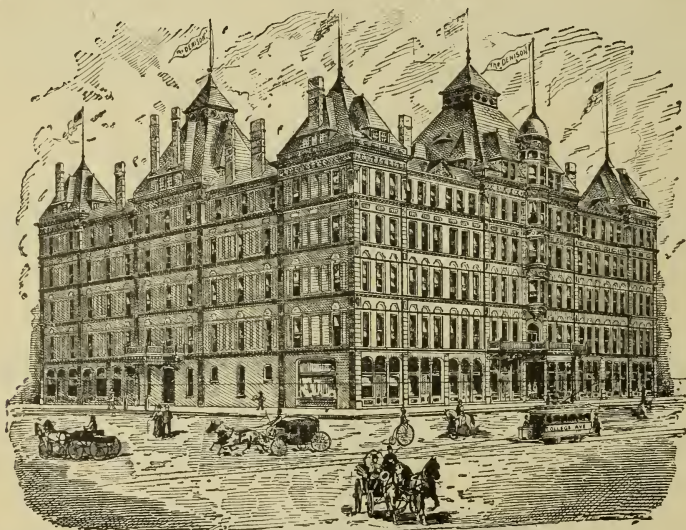
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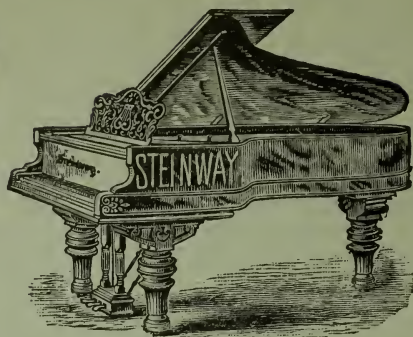


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